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1944  
April-May

THE ART GALLERY OF TORONTO

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**CANADIAN  
EXHIBITIONS**

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APRIL 21ST TO MAY 14TH, 1944





*The Pod that Breaks,  
by Isabel McLaughlin,  
Canadian Group of Painters.*



# A R T G A L L E R Y O F T O R O N T O

**Programme, April 21st to May 14th**

*Exhibitions:*

**CANADIAN GROUP OF PAINTERS**

**CANADIAN GUILD OF POTTERS**

**CANADIAN SOCIETY OF GRAPHIC ART**

**CANADIAN SOCIETY OF PAINTERS IN WATER COLOUR**

**CANADIAN HANDICRAFT GUILD**

The **private opening** of these exhibitions will be held on Friday afternoon, April 21st, from 4 to 6 o'clock.

You are requested to present your Gallery or Society membership card, or this invitation, at the Dundas Street entrance.

*Sunday Programmes at 3 p.m.*

APRIL 23rd and 30th—"THE HANDS ARE SURE"—technicolour film on Quebec handicrafts.

MAY 7th—DEMONSTRATION IN LITHOGRAPHY by Fred Hagan, Canadian Society of Graphic Art.

MAY 14th—DEMONSTRATION IN WASH DRAWING by E. Conyers Barker, Canadian Society of Graphic Art.







# THE CANADIAN GROUP OF PAINTERS

## Exhibition

WHAT should we look for in Canadian Art? Should we find some peculiar form of expression which would distinguish it from American, British or French Art? Should we make excuses and say we are a young country, or that we have a small and scattered population, that later when our economic problems are settled the cultural side of life will be considered?

Should we ignore the vast open spaces and the empty wilderness to the north and paint people and familiar things?

Does our environment offer us subject matter which will make our art unique?

Should we follow humbly in the wake of old or modern masters, or should we hoist our sail and head for uncharted seas?

These are some of the problems the artist in Canada has to consider to-day.

Finally, is it good painting?

If it is, nothing else matters very much.

—A. Y. JACKSON.

# CANADIAN GUILD OF POTTERS

## Annual Exhibition

IN presenting this our seventh annual Exhibition of Pottery the Canadian Guild of Potters hope that the progress made will be recognized by the public.

Ceramics as an art has been late in developing in Canada, but through the efforts and the standards set by the Canadian Guild of Potters, the strides made by the Guild are reflected in the quality of the exhibits.

Always kept in mind is the modern feeling of utilitarian and decorative values and the need for not separating these important factors.

It is hoped that in this Exhibition the new designs and colourings evolved from local inspiration and regional materials will be proof of our sincerity of purpose.

The Artist Potter can learn much from the techniques developed in the commercial potteries while in turn the field of industry can be vitalized by the fresh inventive design and outlook of the Studio Potter.

Included in this exhibition is a process display of clays, glazes and oxides, with photographs showing the hand at work, since it was felt by the Guild that a real appreciation of ceramics grows from knowledge of the materials and processes used to produce pottery.

Fine Arts grew from the useful arts, and conditions to-day impose no limitations that prevent ceramic art from rising to the great heights reached in other times.

*President, Canadian Guild of Potters.*



# THE CANADIAN SOCIETY OF GRAPHIC ART

## 21st Annual Exhibition

**B**ECAUSE of the necessity of earning a living, Art is, with the average Canadian artist, a spare-time activity. Yet there are those artists who have strenuously pushed aside the limitations imposed by lack of patronage in order to develop their creative genius. Some of these are serving their country as war artists. We read of their achievements but can only hope to see the results of their creative efforts after the conflict is over.

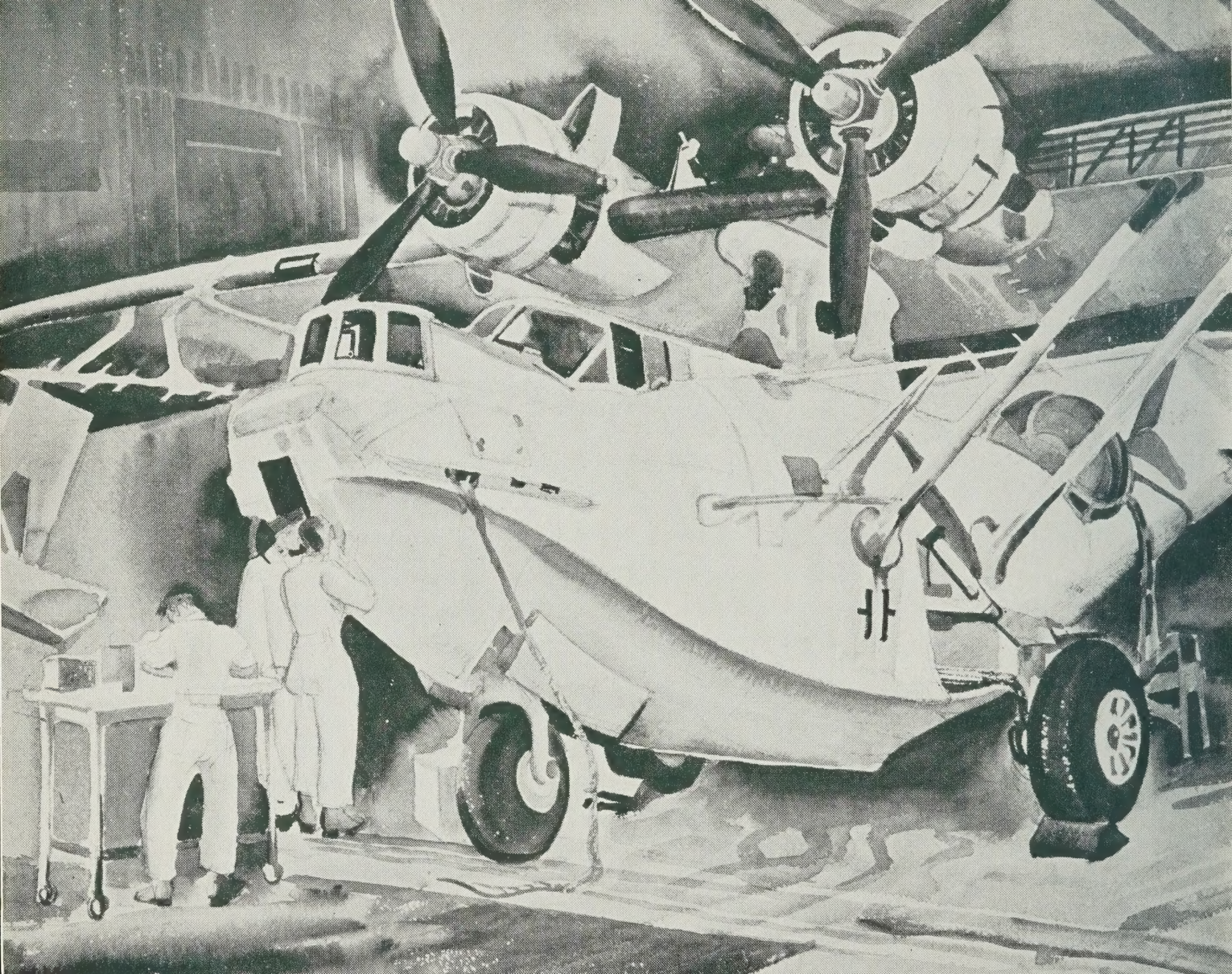
What is the artist at home doing? Many of them still turn their backs on the average man, who gets his daily necessity of art from the movies and magazines, and go to the landscape for consolation. However, there are those artists made of sterner stuff who have taken their graphic mediums into the war plants, into the ship yards, and into the streets. They have caught the spirit of our people in war time.

In the 21st Annual Exhibition of the Canadian Society of Graphic Art you will not only see the work of the artist who dreams of better days, but you will also be brought face to face with life in Canada to-day.

The exhibition will also give you the opportunity of seeing what Russian artists have done with graphic mediums to strengthen the Russian people in their fight for their country. These Russian posters have been donated to the Canadian Society of Graphic Art by the Soviet Legation in Ottawa. They should serve to bring us closer, by means of art, to a people who brave the sorrows and hardships of war.

—E. CONYERS BARKER.







# AQUARELLIA

**“How extraordinary I desire you to be”**

**T**HIS may well be the motto of those who practise the painting of water colour with passion and with the knowledge of the depths and forces it hides beneath a quiet aspect. No longer the nineteenth century medium whereby young ladies heighten “the innocent pleasures of retirement when nature howls with wind,” water colour now challenges lordly oil’s autocracy.

Courageous exponents of water colour in America and elsewhere have raised this medium to foremost rank, as the method and resources of paint, with which to express the many faceted face and pace of the twentieth century. What medium can better catch and hold permanent—to remain unchanged in succeeding centuries—the sparkle, flash and fury; the speed and energetic tide, which propels us in these days of scientific progress? What holds between its polar points, water colour’s variety of texture or gamut of its tones and hues? There is the strong realism of Winslow Homer, and the deep, moody, measured statement of Charles Burchfield, poetical and romantic, but with a solidity of wash over wash which defies analysis. Then the evanescent, luminous, jewel-like beauty of a wash by Charles Demuth or the abstract, unfathomable depths of a tone by John Marin or Millard Sheets. Dry, flat and hard, to softest eiderdown; from lightest, breathlike tint, merely a whisper, to luscious, rich, velvety black. This is a suggestion of her compass.

The Canadian Society of Painters in Water Colour was founded and incorporated to foster and encourage the development of water colour with daring and intrepidity of spirit; and it is to be hoped that those who view the annual exhibition of the Society will feel and find this new pulse which animates—aquarelle to-day.

—CAVEN ATKINS.







# CANADIAN HANDICRAFT GUILD

## Exhibition by the Spinners and Weavers of Ontario

UNDER the auspices of the Canadian Handicraft Guild the old gate-keeper's lodge in Grange Park is being opened as "Craft House". It will be placed at the disposal of groups of craftsmen for meetings and demonstrations; it will house interesting exhibitions of the work of these craftsmen; and in it will gradually be collected a small reference library concerning crafts and materials.

The opening exhibition is that of the Spinners and Weavers of Ontario. The association was formed seven years ago, and has at present thirty members, since the exigencies of war have reduced membership from former times. The object of this organization is to stimulate interest in crafts, and to raise the standard of spinning and weaving in this country. It has also taken on a war project of significance. Canadian wool was donated to the Spinners and Weavers, and they dyed it, spun it, and knitted it into garments for the Red Cross to be sent to England.

This not only represents their vitality as a group, but represents their policy in action—their special interest in the development of the use of Canadian wool.



